









•The  Co. •

---

# THE AIMS OF LITERARY STUDY

BY

HIRAM CORSON, LL.D.

*Professor of English Literature in the Cornell University; author of 'An Introduction to the Study of Robert Browning's Poetry,' 'An Introduction to the Study of Shakespeare,' 'A Primer of English Verse, chiefly in its Esthetic and Organic Character,' etc.*

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1906

*All rights reserved*

COPYRIGHT, 1894,  
BY MACMILLAN AND CO.

Set up and electrotyped December, 1894 Reprinted  
April, August, December, 1895. July, 1898; July, 1899,  
July, 1901; January, 1905; November, 1906.

## *PREFATORY NOTE.*

*The main portion of the matter contained in this little book, was contributed to Poet-Lore, to the editors of which my thanks are due for kind permission to reprint it here. In the opening section I have repeated much of an Address to a graduating class of the Ogontz School, entitled 'What Does, what Knows, what Is.'*

*H. C.*



The letter killeth, but the spirit giveth life.

— *St. Paul.*

Truth is within ourselves; it takes no rise  
From outward things, whate'er you may believe:

There is an inmost centre in us all,  
Where truth abides in fulness; and around,  
Wall upon wall, the gross flesh hems it in,  
This perfect, clear perception — which is truth;  
A baffling and perverting carnal mesh  
Blinds it, and makes all error: and 'to know'  
Rather consists in opening out a way  
Whence the imprisoned splendor may escape,  
Than in effecting entry for a light  
Supposed to be without.

— *Browning's 'Paracelsus.'*

We teach and teach  
Until, like drumming pedagogues, we lose  
The thought that *what* we teach has higher  
ends  
Than being taught and learned.

— *Augusta Webster.*

## THE AIMS OF LITERARY STUDY.

TO the aged John of Patmos, in Robert Browning's 'A Death in the Desert,' is attributed the doctrine of the trinal unity of man, 'How divers *persons*' (the word being used in the sense of parts played),

How divers persons witness in each man  
Three souls, which make up one soul: first,  
to wit,  
A soul of each and all the bodily parts,  
Seated therein, which works, and is what  
Does,  
And has the use of earth, and ends the man  
Downward; but, tending upward for advice,  
Grows into, and again is grown into

By the next soul, which, seated in the brain,  
 Useth the first with its collected use,  
 And feeleth, thinketh, willeth, — is what Knows:  
 Which, duly tending upward in its turn,  
 Grows into, and again is grown into  
 By the last soul, that useth both the first,  
 Subsisting whether they assist or no,  
 And, constituting man's self, is what Is —  
 And leans upon the former, makes it play,  
 As that played off the first: and, tending up,  
 Holds, is upheld by, God, and ends the man  
 Upward in that dread point of intercourse,  
 Nor needs a place, for it returns to Him.  
 What Does, what Knows, what Is; three souls,  
 one man.

In Mrs. Browning's 'Aurora Leigh,'  
 Aurora says to Romney:

life, you've granted me,  
 Develops from within. But *innermost*  
*Of the inmost, most interior of the interne,*  
*God claims his own, Divine humanity*  
*Renewing nature, . . .*

There must be but an infinitesimally small part of our absolute being which comes to consciousness in this life, however much we may be educated, in the common acceptation of that word, and however extended our outward and our inward experiences may be. Back of our conscious and active powers, is a vast and mysterious domain of unconsciousness — but a domain which is, nevertheless, our true being, and which is unceasingly influencing our conscious and active powers, and, as it is rectified or unrectified, more or less determining us to act according to absolute standards, or according to relative, conventional, and expedient standards.

The rectification or adjustment of

that which constitutes our true being, should therefore transcend all other aims of education, however important these may be. In comparison with this rectification or adjustment, the stores of knowledge which the acquisitive faculty may heap up, and the sharpening of the intellect, sink into comparative insignificance.

The condition under which our souls silently shape themselves to whatever is, spiritually speaking, most shapely, outside of ourselves, is, that we attain to what Wordsworth calls 'a wise passiveness.' It *is* a thing to be attained to, and a very difficult thing to be attained to, especially in these days of stress and strain in temporal matters. A *wise* passiveness. The epithet

‘wise’ means wise in heart ; and a wise passiveness I understand to be quite synonymous with the Christian idea of humility — that is, not a self-depreciation, but, rather, a spontaneous and even unconscious fealty, an unswerving loyalty, to what is spiritually above us. *That* is humility. In the poem in which the phrase occurs (‘Expostulation and Reply’), the poet says :

The eye — it cannot choose but see ;  
We cannot bid the ear be still ;  
Our bodies feel, where’er they be,  
Against, or with our will.

Nor less I deem that there are Powers •  
Which of themselves our minds impress ;  
That we can feed this mind of ours  
In a wise passiveness.

Think you, 'mid all this mighty sum  
Of things forever speaking,  
That nothing of itself will come,  
But we must still be seeking?

'The eye, it cannot choose but see;' but it sees according to what we *are*; it is in the service of our essential selves. 'We cannot bid the ear be still;' but it hears according to what we *are*; it is in the service of our essential selves; and according as our essential selves are shapely or unshapely, the eye and the ear report of the shapely or the unshapely.

Blessed be William Wordsworth among teachers, and rectifiers of the human spirit.

The rectification or adjustment of the 'what Is,' I repeat, should tran-

scend all other aims of education, however important these may be. The acquisition of knowledge is a good thing; the emendation and sharpening of the intellect is a good thing; the cultivation of science and philosophy is a good thing; but there is something of infinitely more importance than all these — it is, the rectification, the adjustment, through that mysterious operation we call sympathy, of the unconscious personality, the hidden soul, which coöperates with the active powers, with the conscious intellect, and, as this unconscious personality is rectified or unrectified, determines the active powers, the conscious intellect, for righteousness or unrighteousness



And this fact needs to be enforced, and will need to be enforced, for a long time yet to come, judging from the present state of the educational world, namely, that it is only through the 'what Is' that the 'what Does' and the 'what Knows,' can be rectified or adjusted. Attempts at a direct rectification or adjustment of these, must be more or less failures. No *Tractatus de emendatione intellectus* will avail much which ignores the determining power back of the intellect.

That all spirit is mutually attractive, as all matter is mutually attractive, is an ultimate fact beyond which we cannot go, and which we must accept as a fact. And it is on this fact, that the rectification of the 'what

Is' must be based. Spirit to spirit. 'As in water face answereth to face, so the heart of man to man.' (Proverbs xxvii, 19.) And here we are at the very basal fact of Christianity — a religion which is only incidentally a doctrine — only incidentally addressed to the 'what Knows;' it is, first of all, a religion whose impregnable fortress is a divine personality in whom all that is spiritually potential in man was realized. Whatever attacks may be made upon the original records of Christianity, upon the august fabric of the Church, with its creeds and dogmas, and formularies, and paraphernalia, this fortress will stand forever, and mankind will forever seek and find refuge in it.

The Church, through the centuries, has been kept alive, not by the letter of the New Testament, for the letter killeth, but by a succession of sanctified spirits, 'the noble Living and the noble Dead,' through whom the Christ spirit has been transmitted, whose 'echoes roll from soul to soul, and grow forever and forever.'

When Christ said 'Follow me,' he addressed the 'what Is' in human nature. Follow me,—not from an intellectual apprehension of principles involved in my life, but through deep sympathy, through the awakening, vitalizing, actuating power of incarnate Truth, through a response of your spiritual nature to mine; and in, and by, and through, that response,

your essential life will be brought into harmony with, and carried along by, the spiritual forces of the world, and thus conducted by them to the kingdom of eternal truth within yourselves.

To sharpen the intellect, the 'what Knows,' without rectifying the 'what Is,' is a dangerous thing — dangerous to the individual — dangerous to society. The results of it we see every day, and read of in the newspapers, in the actions of *smart* men of our country — men who can falsify bank accounts, and appropriate large sums of other people's money to their own use; who use high political positions for purely selfish ends, and serve the prince of darkness in various ways. These men have had a good educa-

tion, as it is called; some of them, it may be, are graduates of colleges, who have carried off the most coveted prizes. They have been, perhaps, instructed in the *intellectual* evidences of Christianity, which are no evidences at all; but we find that all this avails not for righteousness.

In the following pages I shall speak particularly of poetry, as a means of educating the 'what Is' — poetry, which Wordsworth has defined as 'the breath and finer spirit of all knowledge, the impassioned expression which is in the countenance of all science.' In poetical study, the basal principle of spirit to spirit must be all-controlling; to it, all other features of the study must be subordinated.

We can know a true poem only so far as we can reproduce it sympathetically within ourselves—in other words, we know it to the extent to which our own spirits respond to the spiritual appeal which it makes to us.

The spiritual appeals which are made by every form of art, be it in color, in sound, in stone, in poetry, or whatever may be the medium employed, must be responded to directly, immediately (in the literal sense of the word), or not at all. Of course, the extent of the response may be indefinitely increased. But there must be, to begin with, a direct, immediate response, however limited it may be. There's no roundabout way to such appeals. The inductive

method is not applicable to spiritual matters. The very word, induction, is absurd, in connection with the spiritual. It belongs exclusively to the intellectual domain.

If we apply the insulated intellect to a poem, as is done in the methods called 'thorough,' in which attention is given to all things (and some others) except the one thing needful, the result being 'as if one should be ignorant of nothing concerning the scent of violets, except the scent itself,'—if we apply the insulated intellect to a poem, I say, we get only the definite thought which articulates it. The indefinite spiritual element which every true poem must have, and which constitutes its real

life, as a poem, we can know only when our own spirits respond to it, and then we may be said to know it more vitally than we know the definite, intellectual element of it; for it is a matter of inward consciousness, and there is nothing more vital and positive than that. The 'what Is' has been reached and called forth, to some extent.

The meaning of the word 'know' needs to be extended. It is too much confined to the conclusions of the discursive understanding. I have often heard it said, once heard a prominent divine say, that we cannot know spirit. Why, really, there is nothing we can know better. Spiritual consciousness is certainly a more



vital kind of knowledge than any we can have of material things.

In these days of the almost unlimited monarchy of the 'what Knows,' in our schools, the greatest and most difficult problem to be solved (and I fear that professional educators are most in the way of its solution), is, how to secure a better balancing than now generally exists of the intellectual and the spiritual man. And when this problem shall have been successfully solved, and the results of its solution shall have become general (and it is within the possibilities of the future that they may), there will then be a civilization more linked with the eternal, because proceeding more from the 'what Is' of the

human kingdom, and therefore a more Christian civilization than that in which we are living—a civilization such as the world has never yet known.

LITERATURE, more especially poetic and dramatic literature, is the expression in letters of the spiritual, coöperating with the intellectual, man, the former being the primary, dominant coëfficient. This definition, it is presumed, will be accepted by every cultivated person who has experienced, to any extent, that is, responded to, and assimilated, the informing life of any great literary product, poetic or dramatic. (In the spiritual is meant to be included the whole domain of the emotional, the susceptible or impressible, the sympathetic, the intuitive; in short, the

absolute in man, the 'what Is,' — that, by and through which man holds relationship with the essential spirit of things, as opposed to the phenomenal of which the senses are cognizant, and which the intellect then sets in order — classifies under systematic forms.)

The inference is, therefore, easy, as to what should be the leading aim of literary study — that literature is not a mere knowledge subject, as the word knowledge is usually understood, namely, that with which the discursive, formulating intellect has to do. But it *is* a knowledge subject (only that and nothing more) if that higher form of knowledge be meant, which is quite outside of the domain of the intellect — a knowledge which is a

matter of spiritual consciousness and which the intellect cannot translate into a judgment. It is, nevertheless, at the same time, the most distinct and vital kind of knowledge.

But in the prevailing methods of literary study, it can hardly be disputed, the intellectual or secondary factor has precedence — is, indeed, almost exclusively taken into account; and the consequence is, that students are shut off from the higher and more educating factor. And there is even a worse state of things than this, in many schools: the intellectual factor (which may be said to *articulate* the spiritual) is itself largely excluded by technical study, or by a study of details which rests within itself.

When a teacher has himself assimilated the informing spiritual life of a work of genius, he is not likely to be disposed to taper his instruction into the merely technical, still less to keep the minds of his students occupied with details, and these, too, considered apart from the general vitality to which they may contribute. But very many of those who conduct literary studies in the schools, have not themselves assimilated the informing spiritual life of the works studied; and they are, in consequence, liable to become, by reason of the kind of study to which their unfitness obliges them to resort, mere Gradgrinds who, like their prototype, Thomas, the iron-monger, in Dickens's novel of 'Hard

Times,' are disposed even to disparage the subtler metal of the spirit, with all its quickening power. With literature as a power they have nothing to do; its value with them consists in its furnishing material for various kinds of *drill* which deal with things quite apart from whatever constitutes the power of any work of genius.

In the study of a great literary product, *details must come last*—must come after there has been an adequate response to the informing life of the work. Then, when details are considered, the student is, to some extent, prepared to *feel* what they contribute to the general vitality. (I, of course, suppose a work which has an organic

unity, with no superfluous, unorganized elements. It would not otherwise be a great literary product.) To begin with details, as is often (in the schools, generally) done, requires that they be studied *per se*, and such study must be utterly 'vain and impotent,' so far as their relationship to the whole structure is concerned. Details are lifeless considered apart from 'the atmosphere that moulds, and the dynamic forces that combine.'

Another feature of the literary work of schools which is often made too much of, is the study of Histories of English Literature and of the relations of literary masterpieces to the periods in which they were produced. All works of genius render the best ser-



vice, in literary education, when they are first assimilated in their absolute character. It is, of course, important to know their relations to the several times and places in which they were produced; but such knowledge is not for the tyro in literary study. He must first know literature, if he is constituted so to know it, in its absolute character. He can go into the 'philosophy' of its relationships later, if he like, when he has a true literary education, and when the 'years that bring the philosophic mind' have been reached. Every great production of genius is, in fact, in its essential character, no more related to one age than to another. It is only in its phenomenal character (its outward

manifestations), that it has a *special* relationship. (See Note 1.)

Such a little book, of two or three days' reading, as Stopford Brooke's 'Primer of English Literature' the student might read through a number of times, in order that the literature be mapped out in his mind, and authors be located as to time (See Note 2); but Histories of Literature cannot do much for literary education, which must come first, and which, in its true sense, is a spiritual education, and this, no amount of mere literary knowledge or literary history, will, of itself, induce. It must be induced on the basis of what is permanent and eternal—of what is independent of time and place.

Most undergraduates in our colleges and universities are not prepared for any historical treatment of the literature. As a preparation for this, they should first know, in the true sense of 'know' which I have indicated, the leading productions along the whole line of the literature from Chaucer to the present time, and have a *feeling* of its historical current.

Those features of a work of genius which reveal the special influences of time and place (and they are, of course, common to all works of genius) are, more or less, adventitious, do not constitute a part of its essential, informing vitality. That ~~must~~ must come from the absolute personality of the author; it is that which maintains

a hold upon the interests of mankind, and it is that which it should be the leading object of literary study to assimilate. 'Tis life, for which we pant; more life, and fuller, that we want,' or ought to want, if we don't. 'I came,' said the divine life-giver, 'that men might have life, and have it abundantly.' He meant, of course, the absolute life of the spirit; and it is this absolute life which great productions of genius may, in their degree, give, or rather awaken in the soul, if the right attitude toward them be taken.

Mrs. Browning, in her 'Aurora Leigh,' speaks of great poets as 'the only truth-tellers, now left to God,—the only speakers of *essential* truth,

opposed to relative, comparative, and temporal truths; the only holders by His sun-skirts, through conventional grey glooms; the only teachers who instruct mankind, from just a shadow on a charnel-wall, to find man's veritable stature out, erect, sublime,—the measure of a man, and that's the measure of an angel, says the apostle.'

One may know all the relations of a work of genius (such, for example, as Dante's '*Divina Commedia*') to time and place, may have traced out all the contemporary influences which were exerted upon its author, and yet he may not know, in any true sense, the work itself. He may have the mere scholar's knowledge of it. Professor Brandl, in his valuable *Life of*

Samuel Taylor Coleridge, traces the influences of other works which the poet was under in the composition of 'The Ancient Mariner' and 'Christabel.' These influences it is interesting enough to have so traced; but to know these two poems (each unique of its kind, in English poetry) as manifestations of the poet's *absolute* genius, to assimilate that in them which insures them a permanency of vitality, is quite a different thing.

What is miscalled the Philosophy of Literature (true philosophy must be based on the absolute) and regarded as of great, of prime importance, indeed, in literary study, in some of our institutions of learning, especially those which have been most German-

ized, namely, the relations of works of genius to their several times and places, should rather be called the Physiology of Literature. The *mode* in which genius manifests itself, at certain times, in certain places, and under certain circumstances, may be explained to some extent; but the genius itself cannot be explained. Environments stimulate or suppress, they do not, and cannot, make genius — that exceptional spiritual constitution of a man which brings him into a more intimate relationship with the essential world than men in general are brought. The genius of Shakespeare cannot be explained by the circumstances of the age of Elizabeth. That age was the most favorable,

perhaps, in the history of the world, for the exercise of dramatic genius. But there had first to be the dramatic genius to be acted upon and brought into play. There were many other dramatists of the time, as favorably circumstanced as was Shakespeare; more favorably circumstanced, indeed, than he; but they were all inferior to him in the constitution of their genius, and consequently in what they produced. None of them had the deep sense of the constitution, the eternal fitness, of things which Shakespeare had (as is clearly shown by their productions); and that deep sense was due to the greater vitality of his essential being which he brought with him, potentially, into the world,



which he possessed independently of all the influences of his time and place (*how* he possessed it, we cannot get at), and which these influences afterwards only brought into play.

There was but one Chaucer, in the 14th century, and he still ranks among the greatest of English poets — in his own peculiar domain is superior to them all.

The great poetic genius is a *rara avis in terris*, who can be fostered, but not made, by his age. His age determines more or less the *mode* in which he manifests his power; but the essential life of what he produces must come from his own absolute being.

Genius is genius. And it makes

its appearance in uncivilized as well as in civilized life. It is in the human constitution, all the elements of which *will* assert themselves in individuals, some time or other, however much these elements may be generally suppressed. 'The human spirit is a complexly organized, individualized divine force, which in most men is 'cabined, cribbed, confined,' and, in consequence, more or less quiescent; only in a very few does it attain to an abnormal quickening — such a quickening as leads to a more or less *direct perception of truth*, which is a characteristic of genius. But there have always been men, in all times and places, and in all conditions of life, whose spiritual sensitive-

ness has been exceptional — men who have served as beacons to their fellows. It is the spiritual sensitiveness of the few which has moved the mass of mankind forward — the few, endowed with 'the vision and the faculty divine.' 'Where there is no vision, the people perish' (Proverbs, xxix, 18). The intellect plays a secondary part. Its place is behind the instinctive antennæ which conduct along their trembling lines, fresh stuff for the intellect to stamp and keep — fresh instinct for it to translate into law.

The exceptional spiritual sensitiveness which characterizes men of genius, makes them more susceptible and responsive to the permanent, the eternal, than are other men. We

cannot make a genius by education, but *education should be conducted genius-ward*; the 'what Is' should, at least, receive as much consideration as the 'what Knows' or the 'what Does.' This is the condition, the indispensable condition, under which a limited response is secured to the creations of genius. It cannot be secured by an exclusive exercise of the 'what Knows,' in its analytic mode of activity. And I would add, that a sympathetic and, therefore, a synthetic response must, in some measure, be given to a creation of genius, before the analytical faculty has or can have anything to do. And unless conscious analysis finally bloom into unconscious synthesis, it fails of its end.

A large class of people, in these days (I speak from my own pretty long experience), are pleased to have a great concrete creation translated into the barren abstract—a creation which might do something for their souls, if they would take the right attitude toward it, if they would be obedient to its *Μετανοεῖτε*. The language of the intellect has become *their* vernacular; and accordingly they must have the concrete, which is the vernacular of genius, translated into *their* vernacular, the abstract, before it mean anything to them.

What is understood by scholarship, in these days, may be, often is, a great obstacle to the truest and highest literary culture. German literary and

philological scholarship has certainly been a very great obstacle.

Let us have the most thorough and the most exact scholarship possible; but, if such scholarship be made an end to itself, it may prove a decided evil to him who makes it an end to itself; for his own intellectual and spiritual life is more or less subordinated to it, and he is in danger of becoming desiccated into a Dr. Dryasdust. 'Is not the life more than the food, and the body more than the raiment?'

It requires a man of exceptionally strong powers to bear great acquirements without being weighed down by them. Where one of great acquirements does not possess strong

asserting and resisting powers, the degeneracy which may be, and often is, induced by an uncontrolled scholarship, manifests itself, in many cases, through a piddling analysis which has no end beyond itself. That is a quite reliable symptom of such degeneracy. One can get deeply interested in almost anything the most insignificant, if he keep at it long enough to bring himself down to it, even in second-hand postage stamps. Where the intellectual and spiritual powers are strongly vital, their dominant tendency is toward synthesis — toward ‘bringing together what else were dust from dead men’s bones, into the unity of breathing life.’ The more intense a man’s intellectual and spiritual life

becomes, the more he demands that exercise of his powers induced by the organization of manifold elements — elements fused by the alchemy of the imagination into a new and living whole, whose synthesis calls forth that harmonious energizing of the soul which constitutes its highest life and delight.



A GREAT impulse has, of late years, been imparted to the study of the English language and literature, and that study has been introduced into all our institutions of learning, from the highest down to the lowest grade; and in most of our Colleges and Universities it is represented by a special professor. Text-books on the English language abound, and so do Manuals and Histories of English Literature, and elaborately annotated editions of selected works of classic authors, poetical and prose. Methods are discussed *ad nauseam*, almost, in school institutes and educa-

tional conventions, and the opinions of prominent educators are solicited by journals of education, as to the best thing to be done for the study of English.

But the question is far from gratuitous whether all the means so strenuously employed for the end in view, prove correspondingly efficient. They certainly do not. The evidences against such result are too strong to leave much faith in the means employed. And the grand defect of those means may be said to be, that the language and its literary products are not sufficiently studied as living organisms. Words are too much studied as *completely significant individuals*, and the study of literary

products is too much devoted to their *accidents*, and not enough, scarcely at all, indeed, to their *substances*. Perhaps it is not a rash statement to make, that many teachers think it the prime business of scholastic discipline to deal with accidents. In the words of Chaucer,

Thise cookes, how they stampe, and streyne,  
and grynde,  
And turnen substaunce into accident !

The lamentable ignorance of the mother tongue which prevails in the lower schools, and not much less in the Colleges and Universities, will not be remedied by the study of text-books on the language, nor by any amount of technical instruction

imparted by the teacher. There is, at present, a superabundance of such study and such instruction; but the results are certainly very far from gratifying. Little or no vital knowledge of the language is imparted or acquired by these means, and whatever susceptibility to literature any student might otherwise have, is more or less deadened by petty details, grammatical, philological, and other, and irrelevant matters of every kind, which drink up all the sap of the mind (*omnem succum ingenii bibunt*, as Quintilian says of the treatises on rhetoric, in his time), make impossible all continuity of thought and feeling, and shut off all synthetic appreciation. Here is, no doubt, one

explanation of the very limited stock of thought which many students possess, after having been for several years at school. It would seem that thought were not an object in 'literary' exercises, to say nothing of feeling, but formulæ and technical knowledge of various kinds. Students are taught methods, but comparatively few attain unto the proposed *objects* of the methods, which objects are often lost sight of, altogether, in the *grind* to which they are subjected.

It is the merest truism that the leading aim in the teaching of English should be, 1. to enlarge the student's vocabulary, and, 2. to cultivate a nice sense of the force of words which constitute a large pro-

portion of every language, whose meanings are not absolute, but relative and conditional, being variously modified and shaded according to their organization in the expression of thought and feeling; and, 3. (the sole end of 1 and 2), to speak and write good live English, of the best verbal material and texture, and closely fitting the thought which it clothes. John Philpot Curran once said of an advocate whose language was too big and sounding for his thought, 'it will never do for a man to turn painter merely on the strength of having a pot of colors by him, unless he know how to lay them on.'

These three things can be secured (the capacity for them being postu-

lated) only through an extensive and sympathetic reading of good authors, the subject-matter being made the prime object, and the *ne quid nimis* being strictly observed in incidental instruction, that the student's thought and feeling be not kept disintegrated.

It is in their *social* life, so to speak, that a large proportion of words must be known, to be truly known. As solitaries, they are more or less opaque, reflect no variety of hue, do not come into relation with feeling. Their radical ideas may be learned from dictionaries, and these are all that the mere word-monger, who makes words an end to themselves, may know of them. They must be variously organized in the

expression of thought and feeling before all their *moral* potentialities are brought out.

Take, for example, the word 'moral,' just used, and see the variety of shade and extension of meaning it admits of, as illustrated by the passages cited from various authors, in the Century Dictionary. Or take the common word 'even,' adjective and adverb, as used by Shakespeare, whose varied force, derived from context, is so well set forth and illustrated in Dr. Alexander Schmidt's 'Shakespeare-Lexicon.' Shakespeare, as a great expresser, one of the greatest of whom we have record, knew, and *had* to know, words in their social life, or, rather say, in their *inherent capabilities* of social



life; for *he* first brought out, in a very large number of words, those capabilities. He caused them to take on a variety of coloring according to their relationships. But this variety of coloring cannot be adequately presented, really cannot be presented at all, in definitions, however precise they may be. It can be presented only in the passages in the plays in which such words occur. Apart from the passages which illustrate their changeable hues, definitions are barren.

Such an author as Washington Irving, whose matter is always interesting, always delightful, indeed and whose use of language is so unaffected and free from strain, would be excellent for young students. Through

such an author, their vocabulary could be enlarged in a most pleasing way, and they could hardly, unless very stupid, get false impressions of meaning, from the author's nice use of words. They could also be more or less unconsciously impressed as to the peculiar domains of the Anglo-Saxon and the Latin vocabularies of the language; for Irving's writings exhibit everywhere the influence upon his vocabulary of his subject and purpose. According as any composition of his is keyed, so to speak, is there a greater or less proportion of Latin or Anglo-Saxon words. It would be hard to find a Latin word used where its Saxon equivalent, if there is one, would be preferable, or *vice versa*.

Better is it than a mere conformity to the general advice so often given, to use Saxon words in preference to those of Latin origin, to have a nice sense of the peculiar domains of these two chief elements of the language; and this nice sense can be best derived from the reading of authors who wrote unaffectedly and with an unerring feeling of those domains.

Furthermore, and *more than all*, students who should read sympathetically all of Irving's works, with the requisite guidance and inspiration from the teacher (and a teacher without inspiring power should have nothing to do with conducting literary studies) could hardly help being wholesomely influenced by the genial

personality of the author which everywhere informs them. And inspiring power must come from an author's or a teacher's *being*, and not from his brain.

*Being* is teaching, the highest, the only quickening mode of teaching; the only mode which secures that unconscious following of a superior spirit by an inferior spirit—of a kindled soul by an unkindled soul. 'Surely,' says Walt Whitman,

Surely whoever speaks to me in the right  
voice, him or her I shall follow,  
As the water follows the moon, silently, with  
fluid steps anywhere around the globe. •

And so, to get at the *being* of a great author, to come into relationship with his absolute personality, is the highest

result of the study of his works. I have just said, *par parenthèse*, that a teacher without inspiring power should have nothing to do with conducting literary studies. The teacher who unites in himself a fulness of intellectual and spiritual vitality, in whom the 'what Knows' and the 'what Is' work harmoniously together, is an epistle known and read of all his students. The young are quicker, often, to discover such vitality, or the want of it, than adults are. After a recitation or a lecture, they feel their faculties refreshed or dulled, according to the vitality or non-vitality of their teacher. The inspiring power of personality is quite as much needed in scientific teaching. Many are the

men still living, in whom the great naturalist, Professor Louis Agassiz, continues to live, in this world. And they are far superior as naturalists by reason of what he elicited from them of the 'what Is.' He thus brought them into a deeply sympathetic relationship with the animal kingdom—a relationship which is the condition of sagacious insight.

I have named Irving as peculiarly adapted to the ends stated; but English and American literature, it need not be said, abounds in material, poetical and prose, equally excellent, equally informed with the personalities of their authors, and fitted for all grades of students in the lower schools.

For range of power, for great diversity of subject, for poetic, philosophic, and logical cast of mind, for depth of feeling, for an *inspiring vitality of thinking*, for periodic and impassioned prose which, running through the whole gamut of expression, is unequalled in English Literature, no more educating author could be selected for advanced students than Thomas De Quincey. A good education in the language as a living organism, could be got through his writings alone; and his wealth and vitality of thought and feeling could hardly fail, unless opposed by extraordinary obtuseness, to excite and enliven, and strengthen the best faculties of thought and feeling in any

reader. How much a student might do for himself, by loyally reading all of De Quincey's Works, as they are presented in Dr. Masson's edition! And by loyally reading, I do not mean accepting everything as gospel, but reading with an undivided intent mind and open heart; in short, giving the best of himself to the author, for the time being.

Students do not do enough for themselves, in these days of vast educational machinery. They for the most part confine themselves to the prescribed work of the schools. They are, in fact, obliged to do this, in order to keep up with the heterogeneous class work imposed upon them, and to prepare for examinations.



They have so much to gobble up that, to turn aside to read, in a genial, sympathetic way, a great inspiring author, as they should be encouraged, and allowed an opportunity, to do, is quite impossible. The school bill of fare, with moral dyspepsia in its wake, *must* be gone through with, *ruat cælum*.

A distinguished Greek professor told me, some time ago, that he had great difficulty in inducing even his most advanced students, to read Greek authors outside of the prescribed course, and added that when he was a boy, at College, he and others of his class, would arrange to read among themselves large quantities of Greek literature, without the knowledge of the

professor. I fear such things are but rarely done in these days, not because students are less earnest than they once were (they were never more earnest, perhaps, than they are at present); nor because the best professors are less inspiring, but because they have not the requisite leisure.

The one prime object, I iterate, to be always kept in view, is, that the minds and feelings of students be occupied with the subject-matter, and be diverted from that as little as possible. It may seem to many cultivated people, who are not conversant with the 'literary' exercises of the schools, at the present time, that to insist upon making the subject-matter the prime object, is quite gratuitous,

such object being with them a thing of course. But it is very far from being gratuitous. There is nothing in literary study which needs so much, at the present time, to be insisted upon. It is perhaps not going too far to say that, in the literary study of the schools, the subject-matter is *generally* subordinated to, and its virtue quite nullified by, verbal and syntactical exegesis, and other school-master things, which are dealt with for their own sake.

It is through the subject-matter, too, that the interest of students can be best maintained (young people are always interested in whatever has life in it, which cannot be so truly said of some of their teachers); and if so

maintained, whatever incidental instruction may be called for (and to be called for, it must be relevant to the subject-matter), will tell the better upon them. But even if relevant, it must not be allowed to divert the current of thought and feeling into standing pools.

By a close adherence to the subject-matter, a love of thought would in time be induced. There are many learned people who have not attained, with all their learning, to a love of thought. And one may be painfully learned and yet have an unkindled soul. I have known 'good' students who were decidedly averse to thought. They preferred exercising their minds, or, rather, indulging their minds, in the

minutiæ of literary scholarship which demanded little or no mental grasp. They were very laborious in doing nothing.

(By subject-matter, I should before have explained, I do not mean, simply, the articulating thought of a literary production, poetical or prose, but all that is embodied in the organic shapings of the language — the *expression*, in its fullest sense, some of which is addressed to, and must be apprehended by, the intellect, some of which is addressed to the susceptible nature, and must be sympathetically assimilated; — in short, the author's whole *meaning*, intellectual and spiritual.)

Again, reading must not be done

in expectation of an examination on details. The teacher might talk with his class familiarly, and encourage the class to talk, about their reading—its subject-matter, of course. He could thus get a sufficient estimate of their varied appreciation, to grade them (if that were necessary); but he should not directly ‘examine’ them, to determine what each should be ‘marked,’ on a scale of ten, or a hundred, or any other scale which might be adopted in the school. They would then read for the examination, and would thus be more or less shut off from some of the best influences which might otherwise act upon them.

*Examinations are the bane of liter-*

*ary study*, for the reason that they largely determine the character of this study, in the schools. They *must* deal specially, if not exclusively, with the definite, with matters of fact, and these are accordingly made the main subject of study. Examinations on a play of Shakespeare, have generally nothing to do with the play as a play, with the dramatic action, with the *artistic expression* in its highest sense; they are rather examinations on Elizabethan English, and *de omnibus rebus et quibusdam aliis*, except the *play*. But, as Hamlet says, in quite another connection, 'the play's the thing.'

The opinion is prevalent among educators, that clear, definite, intellectual conceptions are the only meas-

ure of true education; and that indefinite impressions, in order to be educating, must be intellectualized as far as possible; that truly to know really means this. On the contrary, it may be maintained, that in the domain of the spiritual (and to this domain the higher literature primarily belongs), it is all important that indefinite impressions, derived, for example, from a great creation of genius, should long be held in solution (to use a chemical figure), and not be prematurely precipitated into barren judgments which have no quickening power. They then cease to have a spiritual action. One should be well *charged* with a great author, through long, sympathetic, 'wisely pas-



sive' reading of his works, before any attempt be made at defining, formulating, precipitating, which 'refuse the soul its way.' But the tendency is strong in the other direction—so strong as to lead to the attempt to 'make square to a finite eye the circle of infinity.' In this respect, the squaring of the circle has not yet been given up.

We must long inhale the choral atmosphere of a work of genius before we attempt, if we attempt at all, any intellectual formulation of it; which formulation must necessarily be comparatively limited, because genius, as genius, is transcendental, and therefore outside of the domain of the intellect. The human spirit can be

educated only through the concrete and the personal; and these may be said to constitute the vernacular language of genius. But if this language, in our educational systems, be translated into the abstract, into the language of the intellect, so far as it can be, its proper function is defeated. The spiritual man is not responsive to the abstract. The word must become flesh in order to be spiritually responded to. The response of the intellect to the abstract, does not quicken.

The intellect should be trained and habituated to clear, distinct, and adequate conceptions concerning all things that are objects of clear conceptions. But it must not be unduly fostered to

the benumbing of the spiritual faculties. That such benumbing often results from such cause, is unquestionable.

The most *practical* education (but this, so considered, preëminently practical age does not seem to know it) is the education of the spiritual man; for it is this, and not the education of the intellectual man, which is, *must* be (or Christianity has made a great mistake) the basis of individual character; and to individual character (not so much to institutions, to the regulations of society, to the State, to moral codes) humanity chiefly owes its sustainment.

There have been men who were, in their time and place, regarded as

wholly unpractical. Nobody could see what they were good for in this world. But they really were the most practical men of their generation—the most practical by reason of their contributions to the spiritual life of the world.

The Lord promised Abraham that he would spare Sodom for the sake of fifty righteous men, and that he would not destroy it for lack of five of those fifty, of ten, of twenty, of thirty, of forty. (Genesis, xviii, 26–32.)

Perhaps, at the present day, there are cities which might spiritually be called Sodoms, and which are saved from destruction by as small a number of the righteous (in Hebrew phrase, those to whom the Lord speaks, or with whom the Lord is). These are

more than men of sharpened intellects. They have that which is represented as the one source of strength for all the heroes of Hebrew history. The Lord is with them; that is, their *spiritual* rectification has brought them into a greater or less degree of harmony with the divine immanence.

To return now from this digression, and drop down to the suspended subject of examinations: this is the great objection to them in literary study, that they must necessarily be based on the intellectually definite elements of a literary work — on the intellectual articulation of it — and they thus necessarily induce an exclusive attention on the part of students, to these elements, and shut them off, more or

less, from the life of the work studied. The time must come, it is perhaps in the far future, when literary examinations will be through vocal interpretation which will reveal the extent of a student's assimilation of the intellectually indefinite elements of a literary work. But there will then have to be higher ideals of vocal culture than the educational world, at the present time, can boast of.

I have been present at literary examinations which brought out answers, acceptable indeed to the examiners, but which no more evidenced the students' knowledge of the works on which they were examined, than the boy Bitzer's definition of a horse, in the 2d Chapter of Dickens's 'Hard

Times,' evidenced that he knew anything of the noble animal he defined, though it was entirely satisfactory to Thomas Gradgrind, the examiner on the occasion, who believed that 'facts alone are wanted in life. Plant nothing else, and root out everything else: '

'Quadruped. Graminivorous. Forty teeth, namely, twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.'

Hereupon, Mr. Gradgrind said to poor little Sissy Jupe, who had been asked to define a horse, but who, in her trepidation, could not, 'Now, girl number twenty, you know what a horse

is.' Yes, she *did* know, with a vengeance, if her knowledge was derived from Bitzer's definition.

Let it not be understood that there is implied in the foregoing remarks, any depreciation of grammatical, philological, rhetorical, or any other kind of instruction for which the work studied affords material. Philology, on its higher planes, is a great science, one of the greatest, indeed, which has been developed in modern times. But it is a science. It is not literature. And in literary study, the only true object of which is to take in the *life* of the work studied, that object must not be defeated by the teacher's false notions of thoroughness, which result in his obtruding



upon the student's attention all manner of irrelevant things, even to the utter exclusion of the one thing needful. 'The irrelevant things may have their importance, but they must also have their proper time and place. A man of reputed wisdom once said, 'to everything there is a season, and a time to every purpose (or matter) under the heaven.' It is not in season, for example, for a teacher, while pretending to study, with a class, a poem, as a poem, to

chase

A panting syllable through time and space,  
Start it at home, and hunt it in the dark,  
To Gaul, to Greece, and into Noah's ark.

And yet such unseasonable things *are*  
done, in these philological days, in

the name of literary study. If the poem were studied merely as a monument of the language, and the study were called philological, there would be no objection thereto. But when philological study sails under false colors, it does a wrong to what must certainly be considered the higher study, upon which it should never be obtruded, when that study is going on, except where its services are really in requisition; and they rarely are, in strictly literary study. All the philological knowledge which may really be needed, can be found in Webster's International, The Century, Skeat's Etymological, or any other good dictionary in present use.

When a student perfectly under-

stands a familiar word, in a poem, or any other composition he may be reading, to obtrude its etymology, however interesting it may be, upon his attention, is an impertinence pure and simple. For example, every civilized, English-speaking boy or girl knows what a sofa is. In the following passage from Cowper's *Task* (Book I. vv. 86-88),

Thus first necessity invented stools,  
Convenience next suggested elbow chairs,  
And luxury the accomplished Sofa last,

the word 'accomplished,' as used here, really needs explanation; but in two different editions of 'The Task,' in my library, prepared for the use of the young, no explanation is given of

it, but in both, the Arabic origin of 'sofa' is given, in one the question is asked what other words in English have been derived from the Arabic, and in the other, the student is required to explain 'accomplished.' In the name of all that is reasonable, what has the young student to do with words of Arabic origin, while he is reading Cowper's 'Task? Uncalled for, wholly unnecessary information is obtruded upon the student's attention, and an explanation is required of him which it was the business of the editor himself to give.

The true aim of culture is to induce soul states or conditions, soul attitudes, to attune the inward forces to the idealized forms of nature and of

human life produced by art, and not to make the head a cockloft for storing away the trumpery of barren knowledge, a greediness for which may increase, does often increase, as true intellectual and spiritual vitality declines. '*Parva leves capiunt animos.*'

Literary knowledge and literary culture are two quite distinct things — so distinct that a student may possess a large fund of the one, and be almost destitute of the other. He may be able to answer any question asked him on English literary biography, or history, or the cheap philosophy of English literature presented in his text-book. or on ten thousand other things merely *incident* to the literature, without ever having truly assimilated

lated any single poem or impassioned prose composition; for assimilation, in such case, is largely a spiritual process. Such acquirement has, by itself, no more to do with literary culture, in its strict sense, with the quickening of sensibility, susceptibility, impressibility, with a cultivation of an instinctive sense of beauty and deformity, with that æsthetic synthesis which every true literary art product demands (and, in fact, any other form of art product, whether in sound, in color, or stone), than a knowledge of all the contents of guide-books to the great picture-galleries of Italy has to do with an adequate appreciation, that is, assimilation, of any one of the masterpieces

contained in these galleries. The art-student who takes one picture to his heart, does more than he who crams himself with histories of art and palavering guide-books. These are all well enough in their way, as are Manuals and Histories of Literature; but when they are made to take the place of, and entirely to exclude, the means and processes by and through which alone true culture can be reached, if reached at all, they are worse than useless, for they tend to benumb, more or less, the faculties addressed by art.

Fortunately, much of the finest genius of our day is employing prose fiction as its most efficient instrument and form; and students who, in their

regular literary studies are fed on husks, can turn, and, it is to be hoped, many of them *do* turn, in their leisure hours, to great novels which, while being intensely interesting, are instinct with the poetic, are informed with intellect, heart, and conscience, and often grapple with the most serious questions of life and destiny.

In studying a poem with a class of students—a *poem*, not the material which it may afford for other kinds of study—one very important aim of the teacher should be, to keep the minds of the class up as near as possible to ‘the height of the argument’—to the height of the poet’s thought and feeling, and to guard against lowering the temperature of



their minds and feelings with chilling commonplace. With this aim, he should carefully avoid loosening, so to speak, more than is absolutely necessary, the close poetic texture of the language; for it is all important that the student should become accustomed to think and feel, as far as he is able, in the idealized language of the higher poetry — ‘that condensed presentation of thought which leaves a large matter impressed on the mind by a very small number of happily-assorted words.’ If this condensed presentation of thought is all resolved, for the sake of making it more easily comprehended, the student might as well study plain prose of the loosest texture, so far as his poetical culture is

concerned. Poetry should be appreciated as directly as possible through its own language, and not through a resolution of that language into the language of prose. It is only by meeting as directly as possible the elliptical energy of thought intensified by feeling, that the best play of the student's powers is induced. His mind will, in time, attain to that tension which will cause it to spring over the chasms of a great poet's expression instead of bridging them.

**I**N annotated editions of poems, designed for the use of schools, the word 'supply' should but rarely appear in the notes. But it crops out everywhere in the analysis-run-mad system pursued by some editors. The student is everywhere told to supply this and to supply that. Every ellipsis is filled out, every metaphor is resolved into a simile or elaborate comparison, or the student is asked so to resolve it, every *Quos ego* is completed by giving what the speaker *would* probably have said if he had not been interrupted, or had not interrupted himself, as Neptune did when he felt

he was losing, through indignation, his self-control, and thought it best to compose himself as well as the agitated waves (*quos ego — sed motos præstat componere fluctus*).

The habit is thus induced and confirmed of reading the language of poetry as a foreign language, that is, by mentally resolving it into the more loosely-textured, more familiar, language of prose.

Ellipses and interruptions and checked utterances are really a part of the poetic or dramatic expression itself.

Macbeth, in his soliloquy ('If it were done when 'tis done,' etc., A. 1. S. vii.), omits, in his great eagerness for news when Lady Macbeth enters,

the last word of the sentence he is uttering, and this omission has a dramatic effect which would be lessened if the last word were supplied:

I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other — How now ? What  
news ? (See Note 3.)

It is hard even for the best qualified and most judicious editor of poetry, to observe the *ne quid nimis*, in his annotations. He may be engaged by a publishing firm to prepare an edition of some poem, for an adequate compensation, and he may desire that the publishers be satisfied as to the *quantity* of editorial matter they get for their money. And so, where the

subject-matter, for some distance, does not need elucidation, he will be tempted, in order that no page go without its notes, to introduce uncalled for etymologies, and other mere obstructions to the current of the student's thought and feeling.

Students are often required, in the schools, to write out paraphrases of poems — an exercise very much to be condemned. It is a very old exercise, but it is certainly none the better for being old. It prevents the mind from becoming conformed to the contriving spirit of poetic genius, as exhibited in the elliptical and, wholly relatively speaking, inverted construction of poetic language.

I have in my library 'The first six

books of Milton's Paradise Lost, rendered into grammatical construction; the words of the text being arranged, at the bottom of each page, in the same natural order with the conceptions of the mind; and the ellipsis properly supplied, without any alteration in the diction of the poem. . . . Designed for the use of our most eminent schools, and of private gentlemen and ladies; and also of foreigners of distinction, who would read this admirable poem with understanding and taste. By the late James Buchanan, author of the British Grammar, etc. . . . Edinburgh: 1773.'

To read the Paradise Lost in such an edition would be almost as bad

as to read it in the 'emended' text of Dr. Bentley's edition, with all its 'wild and unfeeling corruptions.'

'The words of the text,' says the title of Buchanan's Milton, 'being arranged . . . in the same natural order with the conceptions of the mind.'

'Natural,' as applied to the order of words in a sentence, is a purely relative term, the order being largely determined by the degree to which thought is impassioned or unimpassioned. What is really meant by the 'natural' order of words, in a sentence, in any language, is that which is *the usual* order; but an *unusual* order, due to the intensifying effect upon the mind, of strong feeling, is



certainly no less natural — it is, so to speak, more highly natural. We are more familiar with the natural on the lower planes. The question should be whether the so-called inversions (and whatever other features may characterize the diction of the higher poetry and differentiate it from that of plain, unimpassioned prose), be organic, that is, be inseparable from the *expression*; and if so, they are 'natural' — just as natural as the order of the plainest prose. They are the result of formative feeling, and they should be received by the mind of the reader in their organic character, otherwise the special effect resulting from the construction of the language is lost. The effect of

Back to thy punishment,  
False fugitive, and to thy speed add wings,  
Lest with a whip of scorpions I pursue  
Thy lingering,

is quite different from that of 'False fugitive, go back to thy punishment, and add wings to thy speed, lest I pursue thy lingering with a whip of scorpions,' as Buchanan puts it, in what he calls 'the same natural order with the conceptions of the mind.'

The 'natural' order, then, is a *variable* order, depending largely upon the pitch of the mind and the feelings.

The order of the words of the angel announcing the fall of Babylon (Rev. xiv, 8, and xviii, 2), is more 'natural' in the Greek, and in the Latin of the Vulgate, than it is in the King James's

version, as it expresses more distinctly the dominant idea in the mind of the angel:

"Επεσεν ἔπεσε Βαβυλὼν ἡ μεγάλη,

Cecidit, cecidit Babylon illa magna,

Babylon is fallen, is fallen, that great city  
(xiv, 8),

Babylon the great is fallen, is fallen (xviii, 2).

The Revision gives what is, under the circumstances, the more 'natural' order:

Fallen, fallen is Babylon the great.

This, then, is the conclusion of the whole matter: organic forms of language, to be *educating*, must be directly apprehended by the mind, and not be *deformed* by being extenuated (thinned out), disordered, or disarranged.

It is all important that in early life concrete standards of poetry be implanted in the mind and feelings—standards in the form of passages from the great Masters of Song, in which spiritualized thought has reached the ultimate limits of expression, the thought and the feeling having taken on forms which are inseparable from themselves. Abstract standards, in estimating poetry, are of but little worth, if, indeed, they are worth anything. And people who need definitions of poetry, are generally people who have not experienced much of the thing itself. With those who have, poetry is poetry, and there an end.

Anyone who, when a child, had his

memory well stored with passages from the great poets, and who, later, more fully assimilated them, has within himself a standard far more reliable than any abstract standards he may have been taught — a standard which he will more or less spontaneously and unconsciously apply, in his reading of poetry, according as that standard has become a part of himself. The poets whose triumphant expressions he has lovingly assimilated, live in *him*, according to his assimilating capacity, and he need not consult any objective narrowly formulated law, as he has, to a greater or less degree, the higher law which is beyond formulation, within himself.

HOW is the best response to the essential life of a poem to be secured by the teacher from the student? I answer, by the fullest interpretative vocal rendering of it. (And by 'fullest' I mean, that the vocal rendering must exhibit not only the definite intellectual articulation or framework of a poem, through emphasis, grouping, etc., but must, through intonation, varied quality of voice, and other means, exhibit that which is indefinite to the intellect. *The latter is the main object of vocal rendering.* A product of the insulated intellect does not need a vocal rendering.

On the part of the teacher, two things are indispensable: 1. that he sympathetically assimilate what constitutes the real life of the poem, that is, its spiritual element as distinguished from the intellectual; 2. that he have that vocal cultivation demanded for a complete and effective rendering of what he has assimilated. He may be able to lecture very brilliantly about poetry, even about poetry which he has not taken to himself; he may, indeed, have but superficially read what he is lecturing about; his lecture may be largely a rehash of the criticism which has gathered around a certain poem, and his hearers may be charmed with his fine talk and made to feel that they have been

introduced in a very pleasant way to the poem on which he has lectured, and that they really know it. If he is a skilful analyst, he can the more readily convince them that he has put them in possession of the poem, when the fact is, they don't know it at all in its real life.

If the two indispensable conditions I have mentioned — a sympathetic assimilation on the part of the teacher, and the vocal cultivation demanded for a full and effective rendition of what he has assimilated — if these indispensable conditions be not met, he has failed in his duty to his students. He may not know and they may not know, that he has failed in his duty.



Lecturing about poetry does not, of itself, avail any more, for poetical cultivation, than lecturing about music avails, of itself, for musical cultivation. In both cases, the lecturing is valuable to the extent to which vocal or instrumental interpretation is introduced, and in the way of giving shape to, or organizing, what has previously been felt, to some extent, on the part of the hearers; but lecturing must not take the place of inward experience.

When the high ideal of vocal culture presented in Dr. James Rush's 'Philosophy of the Human Voice,' shall have been generally realized in the educational world, there can then be some hopes entertained of securing the best results of literary study in

the schools. A literary examination may then be made to mean something. The student instead of being catechised about the merely intellectual articulation of a poem, the occasion of its composition, the influences which the poet was under when he composed it, its vocabulary, and a thousand other things, will be required to render it, in order that he may show, through his voice, to what extent he has experienced it within himself, responded to and assimilated what the intellect cannot define or formulate.

Again, vocal interpretation is the most effective mode of cultivating in students a susceptibility to form (or style, in its only true sense). Form must first be addressed to the feelings.

By form I mean organic embodiment — that unification of matter and manner upon which so much of the vitality and effectiveness of expressed spiritualized thought depend. Form may be mechanical — due to 'imposition of the foreign hand;' but I speak of form as a manifestation of the plastic spirit of a poem, and for such form we must go to the great masters. The literary forms of a period are as good evidence of vitality and power (or the absence of these) as are the thought and spirituality which they embody, for they are inseparable from that vitality. The wonderful dramatic blank verse of Shakespeare is the expression of great creative energy (without the latter it could not have

been produced), as the rhyming couplet of Pope is the expression of the want of it. It is through organic form that we respond to the moulding spirit; and adequately to *voice* such form is the most effective mode of securing a response on the part of students, to the moulding spirit.

The style of any author who has what may truly be called style (*le style, c'est l'homme*), is a manifestation of his personality (see Note 4); and, in order truly to appreciate his style, his personality must be responded to. And such response must be a spiritual response. Whatever intellectual analysis be applied, it must be based on what has first been felt to be the moulding spirit. Young students are

put too soon to the analysis of style — too soon, for the reason that they have not first *felt* it; and the consequence is that they are thus shut off from assimilating the moulding spirit.

Verse, especially, must first be appreciated as an inseparable part of the *expression*, that is, felt in its organic character, before it is analyzed, and it therefore needs, more than prose, to be vocally interpreted. The mere scholarship of verse will not induce such appreciation. One may know all the scholarship which has gathered around the subject of prosody, and yet verse may be to him but little more than an artificial form of language, quite separable from the *meaning*. One may be susceptible,

to a very subtle degree, to organic verse, and know nothing of the scholarship; and another may know all the scholarship, and be insensible to it as a conductor of the indefinitely spiritual.

There is no true estimate among the leaders in the educational world, of what vocal culture, worthy of the name, costs; and the kind of encouragement which it receives from them is in keeping with their estimate of it. Vocal culture should begin very early, the earlier the better. It should be one of the first things attended to in the primary schools, and should be continued through all grades of instruction up to and through the University. A system of vocal train-

ing might be instituted in the lower schools which would give pupils complete command of the muscles of articulation, extend the compass of the voice, and render it smooth, powerful, and melodious. A power of varied intonation should be especially cultivated, as it is through intonation that the reader's sympathies are conducted, and the hearer's sympathies are secured. Intonation is the choral atmosphere of reading.

A systematic and scientific cultivation of the reading voice should be conducted with reference to the rendering of the masterpieces of poetical and dramatic literature, as that of the singing voice is conducted with reference to the rendering of the master-

pieces of music. A boy's voice may be trained for the usual platform spouting; but such training would not serve for the rendering of 'Tennyson's 'In Memoriam,' for example, or Milton's *Paradise Lost*.

The reading voice demands at least as much cultivation as the singing voice. Perhaps, in most cases, a five years' judicious training of the singing voice would result in greater excellence than a five years' equally judicious training of the reading voice. But what a ridiculous contrast is presented by the methods usually employed for the training of the speaking voice, and those employed for the training of the singing voice! Dr. James Rush, in his 'Philosophy of



the Human Voice,' after characterizing the absurdities of the former, says: 'Then visit a Conservatorio of Music; observe there the elementary outset, the orderly task, the masterly discipline, the unwearied superintendence, and the incessant toil to reach the utmost accomplishment in the Singing-Voice; and afterwards do not be surprised that the pulpit, the senate, the bar, and the chair of medical professorship, are filled with such abominable drawlers, mouthers, mumblers, clutterers, squeakers, chanters, and mongers in monotony! nor that the Schools of Singing are constantly sending abroad those great instances of vocal wonder, who triumph along the crowded resorts of

the world; who contribute to the halls of fashion and wealth, their most refined source of gratification; who sometimes quell the pride of rank by a momentary sensation of envy; and who draw forth the admiration and receive the crowning applause of the Prince and the Sage.'

'If any one would sing,' says Ware ('Hints on extemporaneous preaching'), 'he attends a master, and is drilled in the very elementary principles; and only after the most laborious process, dares to exercise his voice in public. . . . If he were learning to play on the flute for public exhibition, what hours and days would he spend, in giving facility to his fingers, and attaining the power of the sweetest

and most expressive execution! If he were devoting himself to the organ, what months and years would he labor, that he might know its compass, and be master of its keys, and be able to draw out, at will, all its various combinations of harmonious sound, and its full richness and delicacy of expression!

‘And yet he will fancy that the grandest, the most various, and most expressive of all instruments, which the Infinite Creator has fashioned by the union of an intellectual soul with the powers of speech, may be played upon without study or practice; he comes to it a mere uninstructed *tyro*, and thinks to manage all its stops, and command the whole compass of

its varied and comprehensive power. He finds himself a bungler in the attempt, is mortified at his failure, and settles it in his mind forever that the attempt is vain.'

In all large bodies of students, there are always some who speak well, not by reason of what their Institutions have done for them, but in spite of what they have *not* done. On important public occasions, these come to the front — on such occasions as contests for prizes in oratory, Commencement Days, etc.; and the Institutions with which they are connected, virtually, if not actually, say, Behold, Ladies and Gentlemen, what we have done for these dear young men! They are now ready to go forth into the

world, and to express themselves before public audiences with an elegant effectiveness. Their cultivated vocal organs and their graceful limbs will impart a vitality, a power, and an impressiveness, to the social, political, moral and religious principles with which they have been imbued within our walls!

It is thus that many great institutions of learning practically impose upon the public. To avoid such imposition, their Presidents should say, Ladies and Gentlemen, the students who will appear before you, on the present occasion, are the best speakers we have to show; and they were selected, not by reason of their having most profited by the training

afforded by the Institution (for we have no training worth mentioning in the science and art of speaking), but by reason of their *natural aptitude*.

Some such speech the Presidents of our Colleges and Universities ought to make, in justice to some of the young men who are brought forward on public occasions. For is it not an undeniable fact, that the young men who acquit themselves best on such occasions, who hold up what little oratorical reputation their fostering mothers enjoy, owe those fostering mothers nothing, for any power of speech they may possess? In that respect, those fostering mothers have been to them little better than indifferent, even unkind, stepmothers.

Where fostering mothers pretend to do something for their dear children, in the way of vocal culture, they do it in such a niggardly way (by employing, at small salaries, teachers with a very slim outfit for their work, with not even refined voices, perhaps, with no affinities for the higher things of literature, and consequently with no ability vocally to interpret them), that bad is often, if not generally, made worse — and a worse which it is afterwards hard to remedy. In the matter of vocal training, *facilis est descensus*, how *facilis* is shown by the ‘studied improprieties of speech’ and action which are sure to result when that training is unintelligent and shallow; *sed revocare gradum, hic labor, hoc otus est.*

The verses, in *The Rosciad* of Churchill, 875-890, in which the elocution of the Irish tragedian, Henry Mossop, of the last century, is characterized (not altogether justly, however, from the accounts we have of his acting), are quite applicable to the elocution of many unfortunate college students who have been trained on the economical plan above mentioned (see Note 5) :

Mossop, attached to military plan,  
Still kept his eye fixed on his right-hand man;  
Whilst the mouth measures words with seeming skill,  
The right hand labours and the left lies still.  
For he resolved on Scripture-grounds to go,  
What the right doth, the left hand shall not know.  
With studied impropriety of speech  
He soars beyond the Hackney critic's reach;



To epithets allots emphatic state,  
Whilst principals ungraced, like lackeys, wait;  
In ways first trodden by himself excels,  
And stands alone in indeclinables;  
Conjunction, preposition, adverb, join  
To stamp new vigour in the nervous line;  
In monosyllables his thunders roll,  
He, she, it, and, we, ye, they, fright the soul.

But whether the teacher be master or not, of his subject, he is often obliged, generally obliged, to work under such unconquerable disadvantages, that no good results can be reasonably expected. Students come under his instruction with the evil results of years of neglected speech, —results which to counteract would require as many more years of the most careful and judicious training. Furthermore, they have had no liter-

ary education, in its true sense, i.e., spiritual education, which is not got in the schools; and without such education reading, which, to be worthy of the name, should exhibit the co-operation in literature of the spiritual and the intellectual, is quite impossible. One might exhibit, in his reading, the intellectual articulation or framework of a poem, or any other product of the higher literature, but he would not by merely so doing, realize the true object of reading. The intellectual coefficient can be apprehended through silent reading; the *main* object of vocalization is to exhibit the spiritual coefficient, which is indefinite to the intellect, and needs to be vocally rendered as much as a

musical composition needs to be vocally or instrumentally rendered.

Taken as it stands in the King James's version, whatever the real meaning may be, in the Hebrew, a comprehensive characterization of good reading is found in the 8th chapter and 8th verse of the Book of Nehemiah: 'So they read in the book in the law of God *distinctly*, and *gave the sense*, and *caused them to understand* the reading.'

To read distinctly, to give the sense, to cause to understand (in the Scripture sense), meet all the conditions of effective reading.

1. *To read distinctly.* 'Words,' says the Rev. Gilbert Austin, in his 'Chironomia,' 'are to be delivered from the

lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, in due succession, and of due weight.' (See Note 6.)

If one whose words are more or less inhuman, were trained to such an enunciation as is described in this passage, he would be even morally elevated. His enunciation would strike in.

2. *To give the sense.*

I have defined literature as the expression, in letters, of the spiritual, coöperating with the intellectual, man, the former being the primary, dominant coëfficient. A production of the pure intellect does not belong to the domain of literature proper.

By 'giving the sense,' in reading, is generally meant, the vocal rendering of the thought-element, which rendering, to be distinct and effective, demands, in the first place, a perfect articulation; in the second place, that all the successive and involved groups of thought be presented with a distinctness of outline, none of them being jumbled together; in the third place, that the relative value of these groups of thought be exhibited by bringing some into the foreground, by a fulness of expression, and throwing others back, by employing a greater or less degree, as may be required, of abatement of voice (reduction of pitch and force), of monotony, acceleration of voice, and other means;

and in the fourth place (not to enumerate other means of 'giving the sense'), by what I will call the slighting of certain parts of discourse, uttering them as if they said themselves, the mind not coming down upon them. The voice should be trained especially upon what may be called background. Emphasis is regarded by many readers as the all-important thing; but it is really the least important. (See Note 7.) Any untrained voice can emphasize. The difficult thing to do well is the opposite of emphasis — the slighting of certain subordinate parts of discourse. Whatever is sufficiently implied, or should be taken for granted, or has been anticipated, and, in short, all

the outstanding relations of the main movement of thought and feeling, require to be slighted in expression, in order that they may not unduly reduce the prominence and distinctness of the main movement. Only the well-trained voice can manage properly the background of what is presented; and if the background is properly managed, the foreground will generally have the requisite distinctness. When a reader endeavors to make everything tell, he makes nothing tell. Ambitious reading often defeats its own end.

The same principle which Herbert Spencer sets forth, in his admirable article on the Philosophy of Style, as underlying the current maxims of

rhetoric, namely, *economy of the recipient's attention*, must be observed in vocal delivery. The reader who keeps his hearers constantly on the *qui vive*, by bringing everything to the front, soon exhausts their minds; while the reader who so manages the background of what he is presenting that there is, on the part of his hearers, an alternation of tension and relaxation of mind (both being quite spontaneous and unconscious), may read twice or three times as long as the other, and exhaust the minds of his hearers less. And their impressions, too, from what they have heard, will be much more distinct, and, if the relative values of successive and involved groups of thought, and sections



of thought, are nicely exhibited, much more *correct* will be their impressions.

*A lightness of vocal movement over the subordinate parts of discourse, such as induces a spontaneous and unconscious reduction of attention on the part of the hearers, is one of the most important things to cultivate in elocution.*

When the 'sense,' and only that has been distinctly presented, the more important part of interpretative reading has yet to be achieved. In rendering spiritualized thought, thought interfused with feeling, the reader must,

3. *Cause to understand.* The Scriptural use of 'understand' has reference, not to the discursive intellect, but

to the understanding *heart* ('the great *intuitive*, or non-discursive organ') — to a sympathetic appropriation and assimilation of divine truth. So the meaning of 'cause to understand,' is, that the reader must, by his intonation (the choral atmosphere of speech), by the vocal coloring, so to speak, which he gives to spiritualized thought, induce, in his hearers, a sympathetic response to the spiritual element. This is, in fact, the all-important thing to be done, in interpretative reading. Thought which is presented in a white light, does not necessarily demand a vocal rendering. A proposition of Euclid cannot be enforced by the voice, as there is nothing to be enforced. It is independent, too, of

form. It might be expressed in barbarous Latin, which the student might have to interpret with the aid of grammar and dictionary, and the meaning would be the same as it would be if expressed in the most perfect Greek. But spiritualized thought demands organic form, and can be enforced and rendered more apprehensible through a sympathetic intonation of the voice of a reader who has adequately assimilated it. The voice serves as a chorus to call forth, to guide, and to interpret, the sympathies of the hearer.

To read distinctly, to give the sense, to cause to understand, bring into play the three persons of the trinal unity presented in Browning's

‘Death in the Desert;’ to read distinctly belongs to the ‘what Does;’ to give the sense belongs to the ‘what Knows;’ to cause to understand (as I have explained it) belongs to the ‘what Is;’ and it is the latter, alone, in the reader, which can effectively reach the ‘what Is’ in the hearer.

‘Take, for example, the two following stanzas from Tennyson’s ‘Palace of Art:’

But in dark corners of her palace stood  
    Uncertain shapes; and unawares  
On white-eyed phantasms weeping tears of  
    blood,  
    And horrible nightmares,  
  
And hollow shades enclosing hearts of flame  
    And, with dim fretted foreheads all,  
On corpses three-months-old, at noon she came,  
    That stood against the wall.

In order distinctly 'to give the sense,' the construction of the language is such as to require the employment of all modes of grouping (that is, uniting the syntactically connected, but far separated, ideas, and keeping apart those which are not so connected. (See Note 8.)

The adverb 'unawares' in the first of these stanzas, qualifies 'came,' in the second, they being separated to the extent of five verses; 'came' is the antecedent of the preposition 'on,' immediately following 'unawares.' The relative clause, 'That stood against the wall,' is separated from its antecedent 'corpses,' by the predication, 'at noon she came.'

The dire confusion which has come

upon the beauty-loving soul, seems to be symbolized in the very syntax of these stanzas.

In order to address distinctly to the ear, the connection of 'unawares' with 'at noon she came,' abatement, that is, a reduction of pitch, force, and expression, must be employed upon what intervenes, and also an accelerated utterance (the object of the latter being to connect the related ideas, 'unawares' and 'at noon she came,' as soon as possible. To make the words stand out well, the voice must be carried through a wider interval upon 'unawares,' by reason of its remoteness from 'at noon she came,' than would otherwise be necessary; and 'at noon she came' must be

uttered with an extra force (Dr. Rush's 'emphatic tie'), to mark distinctly to the ear its connection with 'unawares.' In the abated portion, the phrase, 'with dim fretted foreheads all,' must receive, for nice grouping, a second degree of abatement. After bringing out strongly 'at noon she came,' the voice should drift down, in a slighting way, upon 'That stood against the wall.'

Now the object of this grouping, which the reader, skilled in vocally presenting the anatomy of speech, would do quite spontaneously, is, simply 'to give the sense;' but the more important part of reading remains to be done, namely, 'to cause to understand,' that is, as has been

explained, by intonation (which I have called the choral atmosphere of reading), by vocal coloring, to induce a sympathetic response (see Note 9) to the dire and awful 'confusion,' described in previous stanzas, which has been wrought in the beauty-loving soul who has shut out Love, and has been in turn shut out from Love, the kingdom of whose thought has been divided, and upon whom 'deep dread and loathing of her solitude' has fallen.

I have often thought, when reading that dramatic description of Christ in the synagogue, in the 4th chapter of Luke, that the impression he made on the congregation, was largely, if not altogether, due to his vocal ren-



dering of the passage he read from the book of the prophet Esaias (the passage itself must have been familiar to them all):

‘And he came to Nazareth, where he had been brought up: and, as his custom was, he went into the synagogue on the sabbath day, and stood up for to read. And there was delivered unto him the book of the prophet Esaias. And when he had opened the book, he found the place where it was written, The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; he hath sent me to heal the broken-hearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that

are bruised, to preach the acceptable year of the Lord. And he closed the book, and he gave it again to the minister, and sat down. And the eyes of all them that were in the synagogue were fastened on him.'

It may have been that he read more of what is now the 61st chapter of the prophet Isaiah, than is recorded. It is a beautiful chapter in our English version; it may have been more beautiful in the Hebrew, and Christ may have read it in a half chant, as was probably the custom, in which an indefinite spiritual intonation rose above the definite thought, and mysteriously touched the souls of those who heard it; reached the innermost recesses of the spirit.

When it is said that 'the eyes of all them that were in the synagogue were fastened on him,' it does not appear that he had yet spoken in his own person. And some of them did not know who he was. It was evidently the effect which his reading had upon them which caused all eyes to be fastened on him. I fancy that an impressive intonation came from the reader's own being — from the spiritual consciousness he had of the deep below deep in the meaning of what he read. That he took what he read, as pertaining to himself, his own explicit statement is recorded. 'And he began to say unto them, This day is this scripture fulfilled in your ears.'

I will here repeat what I wrote and published more than thirty years ago:

Let the earnest student, who knows that good things are difficult, and who strives and labors to realize a lofty standard of vocal excellence, if he find not the living teacher who is able to meet his wants, devote himself to a reverential study of 'The Philosophy of the Human Voice,' by Dr. James Rush. The analysis exhibited in this profound work, will satisfy much of the curiosity of him who desires to read the history of his voice; 'for,' to adopt the words of the learned author, in the introduction to the first edition (1827), 'I feel assured, by the result of the rigid method of observation employed throughout the inquiry,

that if science should ever come to one consent on this point, it will not differ essentially from this record. The world has long asked for light on this subject. It may not choose to accept it now; but having idly suffered its own opportunity for discovery to go by, it must, under any capricious postponement, at last receive it here. . . . Truth, whose first steps should be always vigorous and alone, is often obliged to lean for support and progress on the arm of Time; who then only, when supporting her, seems to have laid aside his wings.'

Dr. Rush, it appears, was led to the study which resulted in this great product of vocal science, by his hearing,

when a young man, the tragic actress, Mrs. Siddons, in her Shakespearian rôles, to whose voice he never refers without the expression of an enthusiastic admiration.

In the section of his work, 'Of the Median Stress,' 'the aim and power of which,' he says, "in the very torrent of expression," is to "beget a temperance which may give it smoothness,"' he pays the following tribute to the Great Actress, one marked characteristic of whose wonderful voice was 'the median stress,' 'the graceful vanish of her concrete:'

'If she could now be heard, I would point in illustration to Britain's great Mistress of the voice. Since that cannot be, let those who have not

forgotten the stately dignity of Mrs. Siddons, bear witness to the effect of the graceful vanish of her concrete, and of that swelling energy by which she richly enforced the expression of joy, and surprise, and indignation. But why should I be so sparing in praise, as to select her eminent exemplification of the single subject before us; when it seems to my recollection that a whole volume of elocution might be taught by her instances.

‘It is apparently a partial rule of criticism, but when drawn from delicate perceptions, made wise by cultivation, it is the best,—to measure the merit of Actors, by their ability to give with audible conformity, that same expression of the poet, which

the soul of the hearer is whispering to itself. Such is the rule, which, in my early days of ignorance, but not of insensibility, set up this great Woman's voice as the mirror of poetic feeling; in which one might recognize himself, and love the equal picture as his own. All that is smooth and flexible, and various in intonation; all that is impressive in force, and in long-drawn time; all that is apt upon the countenance, and consonant in gesture, gave their united energy, and gracefulness of grandeur, to this one great model of Ideal Elocution. Hers was that height of excellence which, defying mimicry, can be made imaginable only by being equalled.

‘Such was my enthusiastic opinion,



before a scrutiny into speech had developed a boundless scheme of criticism; which while it admits that nature may hold the unrevealed power of producing occasional instances of rare accomplishment of voice; yet assures us that nothing but the influence of some system of principles, arising out of well observed instinct, can ever produce multiplied examples of excellence, or give to any one the perfection of art. There is a power in science which searches, discovers, amplifies, and completes; and which all the strength of spontaneous effort can never reach. I do not wish to be asked, how this "most noble mother of the world" (see Note 10), with only those unwritten rules of genius, that

still allowed her to incur the dangers of the scanty doctrines of her art,—would be accounted by the side of another Siddons making her selections of sentiment and taste, from the familiar rudiments and measurable functions of the voice; and able by the authority of an indulgent discipline to be a rational critic over herself. With a full reliance on the surpassing efficacy of scientific principles, still in the contentment of recollection, I would not wish to answer this question.

‘The vision of the Great Actress is before me! If I am beset by an illusion, which another hearing might dispel, I rejoice to think I can never hear her again.’

## NOTE 1, PAGE 31.

‘If it be said that Shakespeare wrote perfect historical plays on subjects belonging to the preceding centuries, I answer, that they *are* perfect plays just because there is no care about centuries in them, but a life which all men recognize for the human life of all time ; and this it is, not because Shakespeare sought to give universal truth, but because, painting honestly and completely from the men about him, he painted that human nature which is, indeed, constant enough, — a rogue in the fifteenth century being, *at heart*, what a rogue is in the nineteenth and was in the twelfth ; and an honest or a knightly man being, in like manner, very similar to other such at any other time. And the work of these great idealists is, therefore, always universal ; not because it is *not portrait*, but because it is *complete* portrait down to the heart, which is the same in all ages : and the work of the mean idealists

is *not* universal, not because it is portrait, but because it is *half* portrait, — of the outside, the manners and the dress, not of the heart. Thus Tintoret and Shakespeare paint, both of them, simply Venetian and English nature as they saw it in their time, down to the root; and it does for *all* time; but as for any care to cast themselves into the particular ways and tones of thought, or custom, of past time in their historical work, you will find it in neither of them, nor in any other perfectly great man that I know of.' — *Ruskin's 'Modern Painters.'*

## NOTE 2, PAGE 31.

J. R. Green's 'Short History of the English People' would be preferable to any direct History of the Literature which attempts to philosophize about its relationships. 'It is a history,' says the author, in his Preface, 'not of English Kings or English Conquests, but of the English People. At the risk of sacrificing much that was interesting and attractive in itself, and which the constant usage of our historians has made familiar to English readers,

I have preferred to pass lightly and briefly over the details of foreign wars and diplomacies, the personal adventures of kings and nobles, the pomp of courts, or the intrigues of favorites, and to dwell at length on the incidents of that constitutional, intellectual, and social advance in which we read the history of the nation itself. It is with this purpose that I have devoted more space to Chaucer than to Cressy, to Caxton than to the petty strife of Yorkist and Lancaster, to the Poor Law of Elizabeth than to her victory at Cadiz; to the Methodist revival than to the escape of the Young Pretender.

‘ . . . If I have said little of the glories of Cressy, it is because I have dwelt much on the wrong and misery which prompted the verse of Longland and the preaching of Ball. But on the other hand, I have never shrunk from telling at length the triumphs of peace. I have restored to their place among the achievements of Englishmen the “Faerie Queene” and the “Novum Organum.” I have set Shakespeare among the heroes of the

Elizabethan age, and placed the scientific inquiries of the Royal Society side by side with the victories of the New Model. If some of the conventional figures of military and political history occupy in my pages less than the space usually given them, it is because I have had to find a place for figures little heeded in common history—the figures of the missionary, the poet, the printer, the merchant, and the philosopher.'

## NOTE 3, PAGE 90.

It should be noticed that the third ictus of the verse is wanting:

And falls | on the óth | er . . . | How nów] what  
news?

It would be a defect if the third ictus fell upon the first word addressed to Lady Macbeth.

A note in a French edition of the tragedy says: '*falls on the other (side)* signifie: elle tombe tout entière de l'autre côté, au lieu de retomber en selle. Peut-être faut-il rétablir le mot sous-entendu *side*, ce qui rétablit aussi le vers.'

## NOTE 4, PAGE 105.

‘Quand on voit le style naturel,’ says Pascal, in his *Pensées*, ‘on est tout étonné et ravi: car on s’attendait de voir un auteur, et on trouve un homme. Au lieu que ceux qui ont le goût bon, et qui en voyant un livre croient trouver un homme, sont tout surpris de trouver un auteur.’

## NOTE 5, PAGE 117.

‘His syllables fell from him like minute-guns, even in or-din-a-ry con-ver-sa-tion, and the nickname of the “teapot actor,” referred to his favorite attitude with one arm on his hip and the other extended.’ — *Dr. Doran’s ‘Annals of the English Stage.’*

## NOTE 6, PAGE 121.

‘Dilucida vero erit pronuntiatio, primum, si verba tota exegerit, quorum pars devorari, pars destitui solent, plerisque extremas syllabas non preferentibus, dum priorum sono indulgent.’ — *Quintilian*, lib. xi. c. 3.

## NOTE 7, PAGE 123.

In the section of his work, '*Of the Faults of Readers*,' Dr. Rush remarks: 'It is not my intention to go into a notice of the faults of emphasis, in the common acceptation of the term. They all resolve into a want of true apprehension on the part of the reader. It should, however, be remarked, that through ignorance of other constituents of an enlarged and definite elocution, which our present inquiry has taught us to appreciate and to apply, this well-known subject of stress-laying emphasis, has, in the art of reading, held an importance which, within the narrow school of imitation, has restrictively assumed the very name of the art itself. "How admirably she *reads*," said a thoughtless critic, of an actress, who, with perhaps a proper emphasis of Force, was, nevertheless, deforming her part, by every fault of Time and Intonation. The critic was one of those who have neither knowledge nor docility, and therefore deserved neither argument nor correction. Emphasis being almost the



only branch of the art in which there is anything like an approach towards a rule of instruction, this single function, by a figure of speech grounded on its importance, is taken, in the limited nomenclature of criticism, for the sum of the art. Even Mr. Kemble, whose eulogy might have been founded upon other merits, made the first stir of his fame, if we have not been misinformed, by a new "reading," that is, by a new application of stress, to some of the words in *Hamlet*.

' We have awarded to the emphasis of stress its due, but not its undue degree of consequence; and perhaps it may be hereafter admitted that much of the contention about certain unimportant points of this stress-laying emphasis, and of pause, has arisen from critics on the drama finding very little else of the vast compass of speech, on which they were able to form for themselves a discriminative opinion, or on which they were willing to expose their ignorance to others. When under a scientific institute of elocution, we shall have more important matters to study

and delight in, we may perhaps find that much of this trifling lore of italic notation, which now serves to keep up contention in a daily gazette, will be quite overlooked, in the high court of philosophic criticism.'

NOTE 8, PAGE 130.

'The inversions of style, the intersections of expletives, and the wide separation of antecedents and relatives, which are allowed in poetry, may be made sufficiently perspicuous, through the circumspection of the mind, and the advancing span of the eye, in the deliberate perusal of a sentence. But in listening to the speech or the reading of others, we can employ no scrutinizing hesitation; and though the memory may retrace, to a certain limit, the intricacies of construction, the best discernment cannot always anticipate the sense of a succeeding member, nor the nature and position of its pause. The higher poetry, in the contriving spirit of its eloquence, gives many instances of extreme involution of style. A reader, therefore, is frequently obliged to

employ other means, for exhibiting the true relationship of words, besides that simple current of utterance, which may be sufficient for the clear syntax of a more natural idiom.' — *Dr. Rush's 'Philosophy of the Human Voice.'*

NOTE 9, PAGE 133.

I mean of course, sympathetic in an art sense, a sympathetic response being a reproduction, within one's self, of feelings described, or exhibited, in a work of poetic or dramatic art. De Quincey, in a note on his use of the word, 'sympathy,' in his essay 'On the knocking at the gate, in Macbeth,' says: 'It seems almost ludicrous to guard and explain my use of a word in a situation where it would naturally explain itself. But it has become necessary to do so, in consequence of the unscholarlike use of the word sympathy, at present so general, by which, instead of taking it in its proper sense, as the act of reproducing in our minds the feelings of another, whether for hatred, indignation, love, pity, or approbation, it is made a mere synonyme of the word

*pity* ; and hence, instead of saying, "sympathy *with* another," many writers adopt the monstrous barbarism of "sympathy *for* another." '

## NOTE 10, PAGE 142.

'I refer here to the salutation of Coriolanus to Volumnia : for it is in this character Mrs. Siddons always comes upon my memory ; embodying the pathos, the matron dignity, and the indignation, together with the other moral solemnities of the scene of intercession in the Volcian camp.' — *Dr. Rush's Note.*



# SHAKESPEARE'S ENGLAND.

18MO, CLOTH, 75 CENTS.

---

" . . . It was the author's wish, in dwelling thus upon the rural loveliness and the literary and historical associations of that delightful realm, to afford sympathetic guidance and useful suggestion to other American travellers who, like himself, might be attracted to roam among the shrines of the mother-land. Temperament is the explanation of style, and he has written thus of England because she has filled his mind with beauty and his heart with mingled joy and sadness; and surely some memory of her venerable ruins, her ancient shrines, her rustic glens, her gleaming rivers, and her flower-spangled meadows will mingle with the last thoughts that glimmer through his brain when the shadows of the eternal night are falling and the ramble of life is done." — *From the Preface.*

"He offers something more than guidance to the American traveller. He is a convincing and eloquent interpreter of the august memories and venerable sanctities of the old country." — *Saturday Review.*

"The book is delightful reading." — *Scribner's Monthly.*

"Enthusiastic and yet keenly critical notes and comments on English life and scenery." — *Scotsman.*

---

THE MACMILLAN COMPANY,  
66 FIFTH AVENUE, NEW YORK.

# THE TEMPLE SHAKESPEARE.

---

MESSRS. MACMILLAN & Co. have in course of publication a new edition of **Shakespeare's Works**: two volumes are to be published per month, each volume is to contain a complete play carefully printed in black and red on hand-made paper, great care has been devoted to every detail of production.

**Mr. Israel Gollancz** has been entrusted with the editorial portion of the work, and will contribute to each volume a concise preface, a full glossary, and brief notes.

**Mr. Walter Crane** is designing the title pages, each with a vignette indicative in its treatment of the play to which it belongs. Each volume will have a frontispiece in photogravure, either one of the accepted portraits of Shakespeare or some topographical illustration connected with his life.

**The Text** used is that of the "Globe" edition, but carefully amended from the latest "Cambridge" edition. The numbering of the lines will be identical with that in the "Globe" edition, so that the references so commonly made to that edition will also apply to the "Temple" edition.

**Hand-made Paper** especially manufactured by Van Gelder will be used, and each page will have the Act and Scene printed in red for ease of reference.

**The Binding** will be in two styles: Limp cloth at 45 cents, and paste-grain roan at 65 cents, per volume; and special attention will be given to make the binding strong and at the same time flexible.

---

THE MACMILLAN COMPANY,  
66 FIFTH AVENUE, NEW YORK.

LIFE AND ART  
OF  
**EDWIN BOOTH.**

WITH A PORTRAIT.

18MO, CLOTH, 75 CENTS.

---

"Mr. Winter's book, aside from the great interest of its subject proper, and without considering its beauties of style and richness of materials, is valuable for the many fine glimpses it gives of Booth's contemporaries in this country and in England. Nor are these glimpses confined to theatrical life. Many of the most distinguished artists, literary men and women, editors, statesmen, and scholars, were his friends, and delighted in his company. The frontispiece of the book is a striking full-length portrait of Booth." — *The Independent*.

"It is with pleasure that the reader takes up the single volume in which Mr. Winter has told the story of the greatest actor yet born in America, and the pleasure is enhanced by the directness with which Mr. Winter gets to work, and by the sincerity of his handling of difficult topics. Booth has indeed been fortunate in his biographers and in his critics." — *The Nation*.

---

THE MACMILLAN COMPANY,

66 FIFTH AVENUE,

NEW YORK.



# WANDERERS;

BEING

**A Collection of the Poems of William Winter.**

**New Edition, Revised and Enlarged. With  
a Portrait of the Author.**

**18MO, CLOTH, 75 CENTS.**

**Also a Limited LARGE PAPER EDITION, printed  
on English Hand-made Paper. Price \$2.50.**

---

"But it has seemed to the author of these poems — which of course are offered as absolutely impersonal — that they are the expression of various representative moods of human feeling and various representative aspects of human experience, and that therefore they may possibly possess the inherent right to exist." — *From the Preface.*

"The verse of Mr. Winter is dedicated mainly to love and wine, to flowers and birds and dreams, to the hackneyed and never-to-be-exhausted repertory of the old singers. His instincts are strongly conservative, his confessed aim is to belong to 'that old school of English Lyrical Poetry, of which gentleness is the soul, and simplicity the garment'" — *Saturday Review.*

"The poems have a singular charm in their graceful spontaneity." — *Scots Observer.*

"Free from cant and rant — clear cut as a cameo, pellucid as a mountain brook. It may be derided as trite, *borné*, unimpassioned, but in its own modest sphere it is, to our thinking, extraordinarily successful, and satisfies us far more than the pretentious mouthing which receives the seal of over-hasty approbation." — *Athenæum.*

---

**THE MACMILLAN COMPANY,**

**66 FIFTH AVENUE,**

**NEW YORK.**

UNIFORM WITH THIS VOLUME.

# A TRIP TO ENGLAND.

By GOLDWIN SMITH, D.C.L.

*18mo. Cloth, gilt. 75 cents.*

"A delightful little work, telling in a most charmingly rambling yet systematic way what is to be seen of interest in England." *Chicago Times*

"The book makes an entertaining and useful companion for travellers in England."—*Boston Herald.*

# AMIEL'S JOURNAL.

**The Journal Intime of Henri-Frédéric Amiel.**

Translated, with an Introduction  
and Notes. With a Portrait.

*New Edition. 2 Vols. 18mo. \$1.50.*

"A wealth of thought and a power of expression which would make the fortune of a dozen less able works."—*Churchman*

"A work of wonderful beauty, depth, and charm. . . . Will stand beside such confessions as St. Augustine's and Pascal's. . . . It is a book to converse with again and again, fit to stand among the choicest volumes that we esteem as friends of our souls."—*Christian Register.*

---

THE MACMILLAN COMPANY,

66 FIFTH AVENUE,

NEW YORK.

**UNIFORM WITH THIS VOLUME.**

---

**A New Handy-Volume Edition.**

**THE  
MAKERS OF FLORENCE.**

**DANTE, GIOTTO, SAVONAROLA,  
AND THEIR CITY.**

**By MRS. OLIPHANT.**

With Portrait of Savonarola, and sixty Illustrations from Drawings from Professor DELAMORTE, and many page plates reproduced from pictures by Florentine artists. In 4 volumes, 18mo, \$3.00; each volume sold separately, 75 cents each.

---

**THE NOVEL:**

**WHAT IT IS.**

**By F. MARION CRAWFORD,**

Author of "Children of the King," "A Roman Singer,"  
"Saracinesca," etc.

**With Photogravure Portrait of the Author.**

**18mo. Cloth. 75 cents.**

---

**PARABLES FROM NATURE.**

**By MRS. ALFRED GATTY,**

Author of "Aunt Judy's Tales," etc.

**In 2 vols. 14mo. \$1.50.**

---

**THE MACMILLAN COMPANY,**

**66 FIFTH AVENUE,**

**NEW YORK.**















